Art Gallery of Ontario

THE GALLERY

VOLUME 2 NUMBER 7 SEPTEMBER 1980 A PUBLICATION OF THE ART GALLERY OF ONTARIO

10 Canadian Artists exhibition to tour Europe

How does a curator go about organizing an exhibition of work of some of Canada's major artists for a European audience largely unfamiliar with Canadian art? The problem is clearly different from that of presenting a similar exhibition addressed primarily to an audience in Ontario whose experience with Canadian art is first-hand and longstanding. One answer is the selection by Roald Nasgaard, Chief Curator of the Art Gallery of Ontario, of 10 important contemporary Canadian artists and 57 objects which they produced or conceived during the 1970s to include in an exhibition organized for European tour during 1980-81. *10 Canadian Artists in the 1970s* will première at the Art Gallery of Ontario September 6 and, after closing October 19, will travel in Europe.

The artists represented are Iain Baxter/N. E. THING CO., Jack Bush, Paterson Ewen, Murray Favro, Garry Neill Kennedy, Ron Martin, Guido Molinari, David Rabinowitch, Royden Rabinowitch and Michael Snow.

In the summer of 1978, European critics and curators in Toronto for the 10th International Sculpture Conference visited the Art Gallery and expressed to Dr. Nasgaard interest in a number of the Canadian artists whose work they saw. That they had discovered something challenging and new helped reconfirm a long-standing conviction held by Dr. Nasgaard that "a quality of work was indeed being executed by artists working in Canada of far more than local interest." He presented a notion of an internationally touring exhibition to Gallery Trustees. The idea was accepted and, with generous assistance from Northern Telecom Limited, proceeded to become a reality.

A leading premise of the exhibition was that it should not so much be an exploration of new talent as a celebration of the achievement of artists whose work had either come to full fruition during the seventies, or, if the artist's career had matured earlier, had continued to be seminal throughout the decade.

In his catalogue, Dr. Nasgaard explains that he does not attempt any "summing up" in the exhibition. "Art is an ongoing activity," he writes, "and these works are intended rather as evidence of an abundance of artistic energy in Canada which continues to yield art which has quality, or authenticity, or originality, however we prefer to speak about it: work which challenges our aesthetic and intellectual assumptions in unexpected ways, whether we are a Canadian or non-Canadian audience, and however naive

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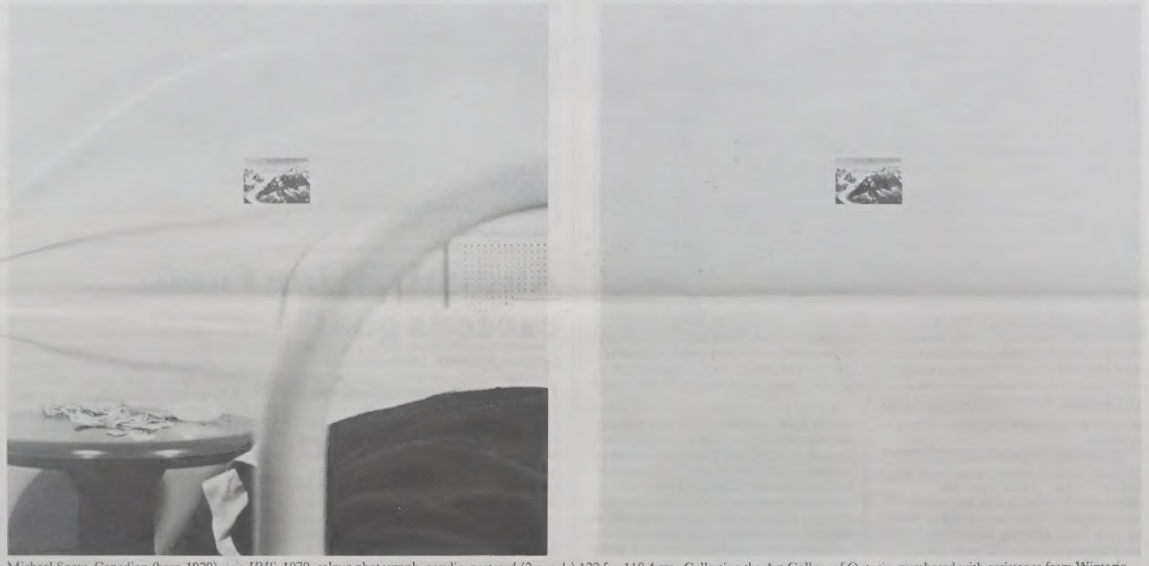

Michael Snow, Canadian (born 1929), *iris-IRIS*, 1979, colour photograph, acrylic, postcard (2 panels) 122.5 x 119.4 cm. Collection the Art Gallery of Ontario, purchased with assistance from Wintario.

Wanted: the missing drawings from Count Algarotti's sketchbook!

"An Album of 18th Century Venetian Operatic Caricatures formerly in the Collection of Count Algarotti" will be shown at the Art Gallery of Ontario from September 20 to November 9, 1980.

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On a winter afternoon in 1971 a gentleman appeared in the Art Gallery Library with a bundle of mounted sketches which appeared to be caricatures of opera singers under his arm. He had purchased them without attributions in 1967 at the Bayley estate sale in Rosedale, largely out of curiosity. Sybille Pantazzi, Librarian at the Gallery, recognised them at once as being related to the renowned sketchbook of 18th century Venetian operatic caricature at Windsor Castle which had once belonged to Consul Smith, and to another sketchbook at the Cini Foundation in Venice. It was suggested that the collector, Albert R. Gellman of Toronto, contact Edward Croft-Murray, former Keeper of Prints and Drawings at the British Museum in London, and co-author with Anthony Blunt of *Venetian Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen* (Phaidon, 1957).

by Katharine Lochnan

In 1976 Mr. Gellman returned once again to the Gallery, and the investigation was resumed. This time Mr. Croft-Murray was contacted by telephone, and said that he would be delighted to examine the drawings if they could be sent to London. He had already speculated that the Toronto album could conceivably be the third group of Venetian caricature drawings which were known to have belonged to Count Algarotti (1712-1764), and which he had been unable to trace when working on the Windsor catalogue. A record of this album existed in *Catalogue des Tableaux, des Desseins et des Livres . . . de la Galerie du feu Comte Algarotti*, brought out in the year of her father Bonomo's death by Algarotti's niece, the Contessa Maria Algarotti Corniani.

With the assistance of Professor Luigi Petrobelli of the University of London, and several days pouring over letters in the Department of Manuscripts in the British Library, Mr. Croft-Murray triumphantly declared the handwritten inscriptions on the Toronto drawings to be from the pen of Count Algarotti. The inscriptions which identified the singers, many of them castrati on the Venetian stage in the early 18th century, enabled Croft-Murray to identify the subjects of many of the Windsor drawings for the first time.

While the sketches belonging to Algarotti were originally attributed to Marco Ricci (1676-1729/30), scholarly opinion is currently divided over their attribution. Mr. Croft-Murray believes that they were executed in Ricci's studio, and possibly by Antonio-Maria Zanetti (1679/80 - 1767). The drawings may have been traced or copied from the Windsor set, and were possibly commissioned by Algarotti himself. Algarotti was born in Venice, loved opera, and together with Consul Smith was the most important art patron in Venice in the 18th century. It is tempting to suppose that Algarotti, who had commissioned paintings by Canaletto and Tiepolo, might have arranged for the Windsor drawings, then in the collection of Consul Smith, to be copied for his library. Algarotti's first-hand knowledge of the Venetian opera may be deduced from his careful annotations.

Mr. Croft-Murray readily agreed to write the catalogue, *An Album of 18th Century Venetian Operatic Caricatures formerly in the Collection of Count Algarotti*, and suggested a supplementary group of loans which would help to establish the historical context of the sketchbook. Among the works being borrowed for the exhibition are nine drawings from the British Museum, including caricatures by Carlo Maratta, G.B. Tiepolo, and William Hogarth, as well as a Rowlandson from the Cecil Higgins Museum in Bedford, England, and a Hogarth from the Harris Gallery in Preston, England. Hogarth's drawings for his famous etchings of *Simon Lord Lovat* and *John Wilkes* will hang next to the etchings in the exhibition.

This exhibition of early caricature drawings is one of the first in an ongoing program of exhibitions of satirical graphic art made possible through the generosity of the Trier-Fodor Foundation. It is Mr. Croft-Murray's great hope that the exhibition will bring to light further sheets from Count Algarotti's sketchbook, which he suspects may be lurking in a Toronto collection! ●

Folk art offers glimpse of daily life

by Irene Szylinger

Folk Art Treasures of Quebec is an exhibition which comprises some of the best examples of 19th century Quebec folk art. The 55 objects selected for the exhibition represent some of the finest types drawn from a tradition wealthy in its diversity.

The artifacts selected are made from a variety of materials such as metal, wood, glass and fibre. Among the objects included in the exhibition are weather vanes, lanterns, skates, religious artifacts and figures, games and toys, boxes, canes, maple sugar and butter moulds, decoys, quilts, blankets and hooked rugs.

The individuality of each object is defined by the materials and the process used by its creator. The function of the object allows us a glimpse into the daily life of the society in which it was created, making us more aware of the customs, daily needs and pre-occupations of a people. We also gain an understanding of the local materials immediately available to the artist at the time.

The artists resorted to motifs drawn primarily from their immediate surroundings: the animal and plant life as well as an acquired vocabulary of motifs of more obscure origin. These acquired images, passed down by tradition were incorporated into the artist's language even though the meaning of the image may have eluded him.

Selected from the rich tapestry of the cultural patrimony of the province of Quebec, the exhibition reveals a history bountiful in the production of artifacts which served as tools for daily chores and rituals, and permitted an outlet for the creative energies of its artisans.

Inasmuch as folk art is a form of expression of a people, the exhibit identifies the tools which were used for the most mundane tasks as well as the most elevated rituals. The butter mould and the crucifix are worked with the same patience, devotion and imagination. Self-expression is the motivating factor in all the forms of folk art, past and present. The result of this need for self-expression is evident in the intricate embellishment of the most ordinary tools.

The artifacts on display reflect a tradition which is still alive and which, in spite of industrialization and the advent of assembly-line production, continues in diversified forms. A slide presentation in the exhibit presents the most contemporary aspects of a tradition which we call 'folk'.

The assemblage of artifacts was completed by Thérèse La Tour of the Quebec Ministère des Affaires culturelles. This long-planned exhibition is the result of a formidable collaborative effort. The works, which have been culled from the treasured collections of several museums from the province of Quebec, represent a diversified legacy of skills. These skills often cannot be assigned to any one artist and, for the most part, the artifacts belong to an anonymous authorship which is not unusual in folk art.

Folk Art Treasures of Quebec opens at the Art Gallery of Ontario September 13 and will be exhibited until October 19. The exhibition will then travel throughout Ontario for a period of one year.

Folk Art Treasures of Quebec has been jointly organized by the Direction des musées et centres d'exposition for the Quebec Ministère des Affaires culturelles and the Art Gallery of Ontario Extension Services as a special cultural project of the Ontario-Quebec Permanent Commission, and funded by the Quebec Ministère des Affaires intergouvernementales and the Ontario Ministry of Culture and Recreation ●

Toy dog #41, polychrome wood, height: 12.5 cm, length: 26 cm. From the exhibition *Folk Art Treasures of Quebec*, on loan from Musée du Québec.

10 Canadian Artists *continued from page 1*

or sophisticated our familiarity with recent art."

In reaching his format decision, Dr. Nasgaard ruled out several options before arriving at a solution. He dismissed an A to Z guide because it would limit works shown to one or two by each artist, offering insufficient information to new audiences. An historical perspective was also discarded as distracting from the more immediate energy on which he felt it vital to focus. Dr. Nasgaard also rejected a specific theme as it threatened to subordinate the criteria of selection to something other than the quality of individual achievement.

"What seemed inescapable," recalls Nasgaard, "was that there were a number of artists whose presentation seemed inevitable even if they as a group did not share essential concerns except in general ways. The solution was a group show, composed of individuals. The group should be large enough to indicate the variety and richness of artistic production in the country, but small enough to include a substantial body of work by each artist, allowing viewers a sufficient basis on which to both gain meaningful entry into the work and allow extended engagement with it."

In outlining the considerations which led to his selections, Dr. Nasgaard writes, in part, that:

"Fundamental to the idea of the exhibition was a preliminary mental list of potential inclusions based on my own several years of working with artists and their work. Within recent art broadly stated, I have found most challenging work which questions a viewer's orientation in the world in quite elemental ways by casting into doubt assumptions directly inherent in the very act of perceiving. All real art, whether Chardin or Vermeer, Matisse or Duchamp, if it is properly seen, does that, of course. What I have in mind, however, is art which has deliberately undertaken a shift in focus away from the object itself, in order to set up a conscious dialogue between object and viewer. Over the last two decades such a tendency has been signalled by movements variously labelled Minimalism, Process Art, Conceptual Art, etc., but there should be some hesitancy about applying too glibly to the works in this exhibition a critical vocabulary essentially developed for New York-based art, however close the relationships may be. The Canadian works have been made in contexts and circumstances whose chronology and whose lines of influence are not necessarily identical."

Despite any such critical musings, however, Dr. Nasgaard reiterates that the exhibition is one of individuals whose work must be experienced in its own integrity. The exhibition opens with Jack Bush whose inclusion was of special interest to European participants. Despite his death in 1977, he has continued to be a central figure in Canadian art and one of the rare Canadian artists to gain a major international reputation. The most recent work of Guido Molinari represents the too little appreciated and unique achievements of Montreal painting. Michael Snow and Iain Baxter are also artists who made significant and international impacts before the 1970s and who continue to produce original and innovative art. The other six artists belong more completely to the 1970s.

It is the Gallery's hope that the quality of the work of these 10 artists will arouse yet broader international interest in the wider spectrum of contemporary art in its various disciplines and assist in reinforcing the impact already made by the activities of other Canadian institutions and by individual artists. At some of the participating centres, the exhibition will be accompanied by programs of Canadian film and video ●

Annual Giving Fund exceeds goal

by Marie DunSeith, Development Manager

June 30, 1980 was the cut-off date for the Annual Giving Fund for the Art Gallery of Ontario and the Campaign Chairman, Walter G. Ward, was pleased to announce the most successful results to date: $511,518. Not only was this the biggest effort ever, but the campaign objective of $500,000 was achieved in the time planned.

Each year, the Gallery conducts a drive for donations from the private sector—individuals, corporations and foundations. The donations collected are used to purchase works of art and for other special needs, such as major exhibitions, catalogues, posters, and educational needs. The Gallery has always relied completely on private donations to add to its collection of works of art.

The Gallery's operating and program costs, for the most part, are funded through government grants—Provincial, Federal and Municipal.

"I want to thank each and every one of our donors," said Mr. Ward, "for their generous and continuing support." The Gallery now enjoys the support of over 1,000 individuals and corporations.

Mr. Ward went on to say, "I also wish to thank our hard-working committee and our canvassers for their best efforts."

This past year, the following formed the committee:

Valentine N. Stock,
Campaign Vice-Chairman
(President, Canada Packers Limited)

Arthur H. Mingay,
Chairman-Foundations Division
(Chairman, Canada Trust Company)

Harold Corrigan,
Chairman-Corporate Division
(Vice-President, Aluminum Company of Canada)

Mrs. Carol Sprachman,
Co-Chairman, Special Names

David Kinnear,
Co-Chairman, Special Names
(Vice-President, A.E. LePage Ltd.)

R. Fraser Elliott,
President, Art Gallery of Ontario
(Senior Partner,
Stikeman, Elliott, Robarts & Bowman)

This group has in turn built up a strong group of nearly 150 business and professional men and women who now actively seek funds in the greater Metropolitan Toronto community for this fine institution.

After a two-year commitment to the Gallery, Mr. Ward will be stepping down as Chairman of the Annual Campaign and will be succeeded by Mr. Valentine N. Stock.

The Art Gallery of Ontario would like to take this opportunity to express its great thanks to Mr. Ward for his strong leadership and for establishing a firm basis of support for its many programs. ●

THE GALLERY
SEPTEMBER 1980 VOLUME 2 NUMBER 7

A publication of the Art Gallery of Ontario

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Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

Turner the Man

by Francis Broun

From November 1, 1980, to January 4, 1981, the Art Gallery of Ontario will present *Turner and the Sublime*, an exhibition of 123 watercolours, prints and drawings which explores the artist's profound and innovative use of theories of the Sublime in art. Built around major loans from the British Museum, Turner Bequest, and the Paul Mellon Collection at the Yale Center for British Art, the exhibition will travel to the Yale Center next February, and be shown at the British Museum throughout the summer of 1981. The Art Gallery gratefully acknowledges assistance from the Allstate Foundation of Canada, Dominion Securities Limited and Wood Gundy Limited.

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"He does what he will—others do what they can." (Lady Eastlake, wife of Sir Charles Eastlake, who was President of the Royal Academy from 1850 to 1865.)

Turner is surely the most romantic of English artists, both in his work and in his private life. Popular accounts have perhaps over-emphasized his eccentricities, although his own very secretive behaviour did much to encourage such imaginative speculation. He could certainly be difficult and even abusive when the mood took him, but many of his apparently negative qualities can be attributed to his obstinate dedication to art.

One of the most perceptive analyses of Turner's character has been provided by John Ruskin: "Everybody had described him to me as coarse, boorish, unintellectual, vulgar. This I knew to be impossible. I found in him a somewhat eccentric, keen-mannered, matter-of-fact, English-minded—gentleman: good-natured evidently, bad-tempered evidently, hating humbug of all sorts, shrewd, perhaps a little selfish, highly intellectual, the powers of his mind not brought out with any delight in their manifestation, or intention of display, but flashing out occasionally in a word or a look."

Like most geniuses Turner was a man of extremes, and this passage brings out many of the paradoxes in his personality. An early host complained that he was "very careless and slovenly in his dress," that he was always late for meals (because he was out sketching), that when he finally arrived he was "not at table polite," and that in general he would "lounge about, caring little for anyone but himself." Another acquaintance decided that, "The man must be loved for his works, for his person is not striking nor his conversation brilliant." When he was able to relax with his closest friends, however, Turner could be highly entertaining: "Of all the light-hearted, merry creatures I ever knew, Turner was the most so; and the laughter and fun that abounded when he was an inmate in our cottage was inconceivable, particularly with the juvenile members of the family." (Clara Wheeler, daughter of the watercolourist William Wells.)

Turner was born in the Covent Garden area of London on St. George's Day, 1775. His ambition to be an artist was encouraged by his father, a barber and wigmaker, and he entered the Royal Academy Schools when he was only 14 years old. The enormous popularity of his early work led to his becoming an Associate Member of the Academy at the age of 24, and he was elected to full membership shortly before his 27th birthday. Although he remained loyal to the Academy throughout his life, Turner never received such public honours as a knighthood. His uncouth appearance and humble origins could have been excused if he had only been willing to conform, but he was too impatient to make himself acceptable in the politest circles.

He never married, possibly because of his mother's insanity, and even those who knew him best were dismayed by his habit of living in squalor with a succession of "housekeepers." Lady Eastlake met one of them, "a hag of a woman, for whom one hardly knew what to feel most, terror or pity." He maintained a studio and gallery in Queen Anne Street, but even these fashionable quarters were allowed to fall into a state of careless disrepair. In his later years he preferred the anonymity of a cottage in Chelsea, where his neighbours knew him only as Admiral or Puggy Booth.

Despite these outward signs of poverty, Turner in fact became extremely wealthy through the sale of his pictures and his illustrations to a wide variety of publications. His miserliness was legendary. Sir Walter Scott, who was admittedly trying to increase his own fortune with the help of Turner's drawings, was surprised to learn that his "palms are as itchy as his fingers are ingenious, and he will, take my word for it, do nothing without cash and anything for it." Yet Turner happily assisted his friends if they were in financial trouble, and he bequeathed to the nation nearly 300 of his paintings and oil sketches and over 19,000 of his drawings and watercolours. If his will had not been contested he would also have left close to £140,000 for the support of "poor and decayed male artists," a final act of generosity that perhaps reflects his own very real fear of failure. Money for Turner was tangible evidence of his professional success. Of equal importance was the fact that it gained him a degree of independence from conservative patrons and allowed him to indulge his almost obsessive passion for travel. His journeys from the picturesque corners of England to the sublime regions of the Alps provided him with endless material for his art, but the originality of his vision and the revolutionary means by which he expressed his profound understanding of nature were beyond the grasp of most of his contemporaries. His genius was generally recognized and respected, but he seems to have inspired uneasiness as well as admiration. As Coleridge's daughter Sara said, "The public thought Turner was laughing at them, and they laughed at him." ●

J. T. Smith (1766-1835), *Turner in the British Museum Print Room*, c. 1825, watercolour over pencil, 22.2 x 18.4 cm. Collection of the British Museum.

Francis Broun is a lecturer in the Art Gallery of Ontario Adult Education Program.

ARE YOU MOVING?

We don't want you to miss a single issue of *The Gallery* or an invitation to a special event.

If you change your residence be sure to drop us a note at the Membership Department, listing both your old and new address, or include a copy of the label for this issue.

Autumn Nova offers chamber music

Autumn Nova is a unique chamber music series. Organized by "Two New Hours," CBC stereo's Sunday night program of contemporary music, and the Art Gallery of Ontario, the series will give 16 new musical works their first Canadian performances. Two of these—works by B.C. composer Paul Crawford and Toronto-born Kristi Allik, who is completing her doctorate in Los Angeles, California—will be world premières.

The series gets under way on Sunday evening, September 7, when the ARRAY ensemble is led by Janos Sandor, conductor of the Hungarian State Opera, in a concert of contemporary Hungarian music.

The following Sunday, September 14, will offer two recitals by Toronto soloists, Mark Widner, piano, and James MacDonald, French horn. MacDonald specializes in contemporary works and will play music for horn and electronic tape by British composer Dennis Smalley and Canadians Barry Truax and Hildegard Westerkamp.

On Friday, September 19, the Composers' Brass Group with American trumpet soloist John Aley will make their first Toronto appearance.

The Autumn Nova series concludes on Sunday, September 21 when Toronto pianist William Aide is joined by the Galliard Ensemble in a performance of the seldom-heard arrangement by Anton Webern of Schoenberg's "Chamber Symphony, Opus 9." See *Events*, page 7 for times and ticket information. ●

Art Tours – the way to travel

by Ann Mills

Art Tours offer a unique travel experience, not only to see outstanding public collections and architecture around the world, but often a chance to visit private collections and privately owned historic homes and castles. Each tour, organized by the Volunteer Committee, is individually created to include an exploration of the history, art, architecture, and beauty of the location, keeping in mind a total balance of study, fun and free time. Volunteer escorts accompany each trip, adding an additional dimension of responsibility and care for the welfare of the traveller.

Because these tours are created primarily as a service to the members of the Art Gallery of Ontario, the only profit received by the Art Gallery is the tax-deductible donation included with the price of each trip. This income is used entirely to supplement the Gallery's acquisition funds and continued restoration of The Grange.

The popularity of Art Tours has encouraged the Volunteer Committee to expand the travel program for the coming year. Trips of varying length and price are planned, including Scotland, Rome and Ottawa in the fall and a major trip to India in February. Due to the success of the Cairo trips following the King Tutankhamun exhibition (over seven hundred members travelled with the Gallery during nine trips) there will be a series of four trips to Cairo in February. To complement the Vincent van Gogh exhibition at the Art Gallery, January 24-March 22, four eight-day trips to Amsterdam have been organized for April. In May there will be a chance to explore the historic houses and castles of Bath and Oxford. In addition to this, there is a series of one-day Gallery Hopping events throughout the year.

An Art Tours brochure outlining these many and varied trips was received by the membership in July. Information can also be found in every issue of *The Gallery*, under the heading Art Tours, or by phoning the Volunteer Committee office at the Art Gallery. ●

Warren Davis interviews Dr. Bogomila Welsh

Bogomila Welsh, guest curator for the Art Gallery of Ontario of the *Vincent van Gogh and the Birth of Cloisonism* exhibition which opens at the Gallery January 24, 1981, recently talked to broadcaster Warren Davis about the exhibition. Dr. Welsh, an internationally recognized scholar of Vincent van Gogh and Post-Impressionism, is Assistant Professor in Fine Art at Erindale College, University of Toronto, and author of *Vincent van Gogh: His Paris Period, 1886-1888* and *The Early Work of Charles Angrand.*

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How would you define Cloisonism?

It is a very old term which originally referred to such art forms as medieval enamels, stained glass windows and oriental vases. It is distinctly related, in 1888, to the art of Louis Anquetin and subsequently to the Pont-Aven school led by Gauguin and Bernard where the style related to a use of pure colour emphasized within strong contour outlines.

What is unique about this exhibition of Cloisonism?

There are several factors which make it a unique show. The exhibition will deal in depth with a concentrated period of art history called Post-Impressionism, which, by the way, is one of the most fecund spawning grounds of the development of modern art. Also, some of the artists such as Louis Anquetin, Emile Bernard, Meyer de Haan and Charles Laval will be represented for the first time in a major critical survey of their developmental years, 1886-1890. Previously, these artists have been noted but never fully explored in depth.

This exhibition concentrates more on the work of van Gogh than on the other artists?

Vincent van Gogh is, in a sense, the major focus. There will be 45 to 50 works in the exhibition to show van Gogh as a catalyst and a protagonist of this particular period.

How many sources contribute to this exhibit?

In terms of actual loans they come from all over the world, from as far as Australia, Denmark, Holland, France and the United States. We are even still negotiating with Japan and, hopefully, Russia.

Wresting paintings from so many different sources is not easy. What do you suppose was the best reason you gave?

The major winning power was perhaps my tenacity. It was a very difficult task and I found that travelling to personally explain the importance of the show lent greater impetus to the reason why these paintings should be exhibited together for the first time.

I think even tears were used on one occasion?

That has become a very popular story around the Art Gallery. In one case I had been working towards consent to a loan from a private collector in France who owns a Louis Anquetin painting which had hitherto been listed as lost. Finally after years of trying to convince him, I went to him and when he was still very negative about lending, I broke down in tears. He was so, as we say in French, 'bouleversé,' so stunned by the whole occasion he said, "Well of course, just a minute, I didn't realize it was that important to you."

The name Anquetin is not well known outside of certain art circles and yet you consider him vitally important to this exhibit?

I think the exhibition will bring out, for the first time, how important this little known French 19th century artist is. However he is an artist who within his own time was well known and was the leading academic follower of an artist called Fernand Cormon.

Certain of the paintings—and as we talk I have reproductions of them spread out on the floor around us—bear direct relationships one to the other. I wonder if you could explain some of those relationships? For example this Anquetin and that van Gogh.

The Louis Anquetin painting before you is a painting called the *Avenue de Clichy*, a very popular avenue in Montmartre. It was painted in 1887 and is the first painting which critics of the 19th century have termed cloisonné. The van Gogh painting of the *Night Cafe in Arles* was done in 1888, a year after he had seen the painting by Anquetin. I think the subject, the theme of night and the artificial lighting, will for the average viewer point out immediately how closely indebted van Gogh's Arles period and subject matter were to those experimental years in Paris and the knowledge of Anquetin's paintings.

There is a painting here that you call The Berceuse *and I think is known by another name in North America?*

I think it is generally called *The Woman Rocking the Cradle*. One of the great passions for me has been to try to unite for the first time the triptych that van Gogh writes profusely about to his brother Theo from Arles. Vincent envisaged the Berceuse woman as a kind of modern Madonna—as the centre of a modern triptych flanked on either side, not by saints in the traditional manner, but by two beautiful, vibrant still-lifes of sunflowers.

Jacob Meyer de Haan, Dutch, 1852-1895, *Breton Women Scutching Hemp*, 1889; oil on canvas, 133.7 x 202 cm. Private Collection.

Vincent van Gogh, Dutch, 1853-1890. *Still Life: Iris*, 1890; oil on canvas, 92 x 73.5 cm. Rijksmuseum Vincent van Gogh, Amsterdam.

He never achieved that in his lifetime, did he? In fact it's never been done?

No, it's never been done.

Can you bring it off?

At this point we have *The Berceuse* and one of the flanking *Sunflowers* and we're moving heaven and earth to get the second.

I'd like to ask you about the mural in the show by Meyer de Haan.

Here again we have a work which for many, many years was lost. First of all let me give you the subject matter. There are two Breton women scutching hemp—that means stretching hemp. It is a very large mural which was painted by the Dutch artist and friend of Gauguin, Meyer de Haan. It was painted on the wall of a dining room for Marie Henry, a young woman who tended bar and wined and dined the young artists of that time—Gauguin, Sérusier and Meyer de Haan—in 1889 in a desolate village called Le Pouldu on the north coast of Brittany. This particular mural was painted by Meyer de Haan and then forgotten. In 1922 a wallpaper hanger came to redecorate the Inn and under many layers of paper he discovered the original Meyer de Haan fresco, *Scutching Hemp*. Then it was sold to someone in Luxembourg and then I followed it through an auction at Sotheby's 10 or 15 years back, and finally I uncovered it in San Diego, California. We wrote and convinced the people who are now the owners of this painting to have it travel to the Art Gallery of Ontario.

So the painting is now on canvas?

It is now on canvas. It's restored and in pristine condition.

I understand you have even persuaded Stavros Niarchos to contribute to this exhibition?

Yes, this is again a story of tenacity. I went to see a director for Mr. Niarchos in London. I explained the show to him and one of the most delightful moments of my three years of research on the show is when he looked up at me and said, "I understand the importance of the show and of course Mr. Niarchos has always been a very generous lender to important shows. He believes that he owns the paintings only for a lifetime and he loves to share them with the public."

What are the chances of an exhibition like this ever being assembled again?

I think it would be very, very difficult to see such a major segment of Post-Impressionist art re-united again after this exhibition—mainly because of the insurance values. As you know, recently a van Gogh went for 5.2 United States dollars.

You mean 5.2 million!

Million, excuse me, million, I always understand it would be millions we're talking about in reference to van Gogh, which would mean approximately 7,000,000 Canadian dollars today. When we think of the major paintings coming from all over the world including the Rijksmuseum Vincent van Gogh which is generously lending over 30 works, you can see what the insurance value would be.

Seeing these paintings in a Gallery is a revelation for those of us who have seen them only in reproduction.

I couldn't agree with you more. Being an art historian is a very dedicated and sometimes very tiresome task, but knowing that you are dealing with such mythological pieces is one of the great inspirations in moments of bleakness. Knowing that they will be re-united is really a thrill.

Dr. Welsh, if you knew in advance how difficult it was going to be, would you start out on it again?

Without hesitation.●

Contemporary Gallery displays two Canadian artists: Alan Barkley and Tim Zuck

by Borys Sobchak

Two large sculptures and a videotape presentation comprise an exhibition of recent work by Canadian artist Alan Barkley, opening at the Art Gallery of Ontario from September 6 to October 19. Organized by the Art Gallery of Ontario, *Alan Barkley Sculpture* explores qualities inherent in Barkley's work: reference to a specific geographical location, and to structural properties in the sculpture.

The idea of a specific place, its architectural character and the memory it evokes are worked out in both pieces. In *Locations: Eastern Passage*, 1977, wooden siding, different in colour and texture, has been incorporated into the piece in a manner characteristic of the architecture of Eastern Passage, Nova Scotia, where an assortment of wood is recycled in the maintenance and construction of many buildings. A similar idea, more conscious in execution, appears in the work *Passages*, 1978, but without the element of chance in the colour and texture of the pieces. As a result, the selected fragments built into the sculpture suggest another source, evoke a memory and dimension distinct from the subject matter.

Reference to a specific place is tempered by Barkley's admonition that his sculptures are metaphors—they are ideas about places rather than direct representations of a place. Manipulations of colour enable Barkley to emphasize particular shapes in the sculpture. In *Passages* attention is given to the bonding of paint and wood prior to application, and the sidings have been placed inside the structure as if it had been turned inside out. This attention to structure gives the sculptures their own identities beyond any specific references.

The videotape *Barn Bridge House Trestle*, 1979, seeks to bring the many aspects of the sculptures together for the viewer: the dissimilar views from different angles and a condensed review of the ideas Barkley suggests in his work. Barkley is also attracted to a certain 'detached' quality of video which reminds the viewer that the image of the sculpture is merely illusory.

Alan Barkley was born in 1944, in Belleville, Ontario. After closing at the Art Gallery, the exhibition will travel across Canada.

A shift to abstract principles and natural imagery appears in the recent work of Canadian artist Tim Zuck. In an exhibition organized by Jeffrey Spalding of the Glenbow Museum, Calgary, Alberta, *Tim Zuck Paintings*, 30 paintings dating from 1975 to 1979 trace developments in the career of the artist. The exhibition opens at the Art Gallery of Ontario September 6 and will continue through October 19.

The exhibition begins with works showing geometric forms attached to the corners of the canvas by tentacle-like threads. The change to a familiar image emerges with the appearance of a house in Zuck's paintings. The house replaces the geometric forms; the tentacles become slender paths or trails of smoke balancing the houses in delicate suspension as in *Untitled #67*, 1976, and *#68*, 1976. In other paintings, the house is a vehicle of projection as in *Untitled #71*, 1976, or part of a map as in *Untitled #72*, 1976. The simple, uncluttered house images and the two-dimensional quality of the landscape show Zuck holding to a balance between formal abstract elements and natural imagery.

The most recent paintings are less specific in context. In some, as in *Untitled #86*, 1978, an abstract composition is placed in the landscape. The incongruity gives a light, humorous touch to the pieces. In other works, such as *Untitled #100*, 1979, and *#101*, 1979, the houses appear abstracted, more like signs signifying a house. The colours become prominent creating a balance between the various elements in the painting, suggesting to the viewer that the imagery in Zuck's paintings floats on a more abstract theory of painting. ●

May 1976, oil and pencil on canvas, 61 x 61 cm, from the exhibition *Tim Zuck Paintings*.

Members' Ticket Ordering Update

Thousands of Gallery members have responded to the advance ticket order for *Turner and the Sublime* and *Vincent van Gogh and the Birth of Cloisonism*. If your order was mailed before the August 31 deadline you should receive your tickets no later than September 30, 1980.

Late Ticket Ordering Information

If you did not submit your advance ticket order form prior to the August 31, 1980 deadline, but you wish to obtain exhibition tickets, please contact the Membership Department (977-0414 extension 306) for information on late ticket ordering opportunities.

Group Visits

If you belong to a club or association and are planning group outings for the fall and winter season, we can arrange the booking of tickets for groups of 25 to 40 persons to view the Turner or van Gogh exhibitions during weekday viewing hours.

This would present a unique, culturally enriching opportunity for your group to visit a major international exhibition. For prices and complete information please contact the Ticketing Co-ordinator at the Gallery. ●

Two outstanding film series begin in September

by Catherine Goldsmith and Margaret Cooper

Virtually all books written between 1945 and 1970 on the history of the cinema told the same story about film in Germany: after a "golden age" during the 1920s the German cinema began to deteriorate with the coming of sound and the rise of Hitler. Many prominent filmmakers had been lured to Hollywood, even before the rise of the Nazis transplanted to America what was the best of the German film industry. By the end of the 1960s, West Germany's film industry had apparently still not recovered from this loss of talent and post-World War 2 German cinema rated little more than a footnote. During the seventies this situation changed to the extent that new books on the history of film are liable to end with a chapter devoted to the new German cinema as the most vibrant, talented and (with the exception of Hollywood) influential film industry in the world today.

The West German cinema of the seventies often reflects the social and political climate that allowed its growth—a country with a thriving economy (which provides large subsidies to the arts) yet one still haunted by its recent past; a bastion of capitalism cut off from its sibling East Germany, the most economically successful and perhaps most repressive of the eastern-bloc countries. The young filmmakers who began working in the late sixties and early seventies display a concern not only with Germany's volatile present but also for its past, and its relationship to both the neighbouring eastern bloc and the physically distant but culturally ever-present America.

The series *German Films of the Seventies* begins with two important films, *Aguirre: Wrath of God* and *The Merchant of Four Seasons*, by the major directors Herzog and Fassbinder and continues each Sunday through December. Many of these films have rarely or never been screened in Toronto and we are grateful to the Goethe Institute Toronto for their assistance in presenting this series.

Rhythm and Roots, the second film series offered this fall, explores the long-standing special relationship between popular music and sound film. Motion pictures about musicians and their work embrace a generous spectrum of cinematic forms and contexts in which performance and biography are expressed in animation, *cinéma vérité*, experimental technique, and fictional narrative. Four weeks of *Rhythm and Roots* highlight this versatile alliance between two popular arts in a series of exceptional screenings devoted to Rock, Reggae, Jazz and some foot-stomping "down-home" music.

More than two dozen films will include seven Canadian premières. The series features unique portraits of The Who, The Dead Boys, Duke Ellington, Charlie Mingus, Al Neil, Lightnin' Hopkins, Mance Lipscomb, Cajun fiddlers, Norteña balladeers and Mardi Gras revellers, as well as performances by The Fleshtones, Diodes, Ramones, Maytals, Linton Kwesi Johnson, Jimmy Cliff, Eubie Blake, Cab Calloway, Count Basie, Jack Teagarden, Sidney Bechet and others.

For information on the September screenings of both *Rhythm and Roots* and *German Films of the Seventies*, please consult *Events*, page 7. ●

A scene from Werner Herzog's *Aguirre, The Wrath of God*. Photo courtesy New Cinema.

Events

Anonymous Venetian, 18th century, *Nicola Grimaldi in Walking Dress*; pen and ink, 22.8 x 16.4 cm. Collection of Albert R. Gellman.

See Algarotti story on page 1

Exhibitions

10 Canadian Artists in the 1970s
Sam and Ayala Zacks Wing
Saturday, Sept. 6 - Sunday, Oct. 19
Members' Preview Friday, Sept. 5

A major exhibition which will tour several European centres after its opening here. Generously supported by Northern Telecom Limited. See article on page 1. Catalogue available to subscribers and in the Gallery Shop.

Tim Zuck/Paintings
Gallery of Contemporary Art
Saturday, Sept. 6 - Sunday, Oct. 19

Paintings by a contemporary Canadian artist. Exhibition organized by the Glenbow Museum. See article on page 5. Catalogue available in the Gallery Shop.

Alan Barkley/Sculpture
Gallery of Contemporary Art
Saturday, Sept. 6 - Sunday, Oct. 19

See article on page 5. Catalogue available in the Gallery Shop.

Folk Treasures of Quebec/Tresors d'art populaire quebecois
Gallery E
Saturday, Sept. 13 - Sunday, Oct. 19

See article on page 2. Catalogue available in the Gallery Shop.

Master Drawings from the Collection of the National Gallery of Canada
Margaret Eaton Gallery
through Sunday, Sept. 14

A special exhibition of master drawings, organized in celebration of the 100th anniversary of the National Gallery of Canada. Catalogue available in the Gallery Shop.

Selections from the Trier-Fodor Foundation Gift
Walter Trier Anteroom
through mid-November

An Album of 18th Century Venetian Operatic Caricatures
Margaret Eaton Gallery
Saturday, Sept. 20 - Sunday, Nov. 9

See article on page 1. Catalogue available in the Gallery Shop.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans, nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

Extension Services

During September, Extension Services will be circulating the following exhibitions. Dates may be subject to change.

Alex Cameron: The Energy of Line and Colour
Upper Level Gallery, North Bay,
Aug. 30 - Sept. 13

Coming Out: Six Generations of Women
National Exhibition Centre, Fredericton, N.B., Sept. 2 - 28

Louis Comtois — Paintings 1974-1979
Dalhousie University Art Gallery, Halifax, Aug. 14 - Sept. 21

Betty Davison: Cast Paper Relief Prints
Upper Level Gallery, North Bay,
Sept. 20 - Oct. 4

Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom - 1570-1085 B.C.
Inverarden Regency Cottage Museum, Cornwall, Sept. 19 - Oct. 19

Paul Fournier: Form and Meaning in Nature - The Mushroom
East Gwillimbury Public Library, Queensville, Sept. 16 - Oct. 3

Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift
Laurentian University Museum & Arts Centre, Sudbury, Sept. 16 - Oct. 5

Ketubah: The Jewish Marriage Contract
McMaster University Art Gallery, Hamilton, Aug. 28 - Sept. 21

Drawings from Punch
Art Gallery of Brant, Brantford,
Sept. 16 - Oct. 12

Prints by David Hockney
Tom Thomson Memorial Gallery and Museum of Fine Art, Owen Sound,
Sept. 5 - 28

A Selection from Les Très Riches Heures de Jean, Duc de Berry
Confederation College of Applied Arts & Technology, Thunder Bay, Sept. 3 - 24.

The Grange

Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours by candle and firelight are particularly appealing (by appointment on Wednesday and Thursday evenings). Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children.

All tours should be arranged at least two weeks in advance. Adult tours, minimum of 10 persons: $2.50 per person. Senior citizens tours, minimum of 10 persons: 50¢ per person. Student tours: $1.00 per student; accompanying adults free. We suggest that group size be limited to 30 persons. The maximum number which The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday, Thursday* and Friday at 2:30 and at 2:30 and 4:00 pm on Saturday and Sunday. The subject is *The Grange: An Introduction to a Gentleman's House.*

*One of the following talks will be given at 2:30 and 7:45 pm on Thursdays: *Chinese Export Porcelain; Furniture of a Gentleman's House; Lights & Lamps in 19th Century York; Medicine in the 19th Century; Restoration of an Historic House; Theatre Life in 19th Century Toronto; The Final Touch—Clothing Accessories in the 19th Century; Toronto in 1835.*

Exhibitions
The Grange through the Eyes of the Artist
The Grange Music Room
through Sunday, September 21
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

100 Years of Old Sheffield Plate
The Grange Corridor
through Sunday, Nov. 12

Upstairs Downstairs
The Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museums
The stories of *The People of The Grange, Furnishing an Historic House, The Architectural Preservation of The Grange,* and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Lectures

10 Canadian Artists in the 1970s
Peter Gale, Senior Education Officer, Art Gallery of Ontario
Sunday, Sept. 21
Lecture Hall, 4:15 pm

To complement the major exhibition, *10 Canadian Artists in the 1970s*, which is scheduled to tour several European centres, Mr. Gale will discuss the works of the ten participating artists and their place in the context of international art activities of the 1970s.
Free with admission to the Gallery; however, tickets are necessary and are available at the Information Desk on the day of the lecture.

Turner and the Sublime
This special two-hour illustrated lecture will introduce the major themes of the exhibition *Turner and the Sublime* and place the artist in the context of English 19th century art and the Romantic movement.

The lecture will be offered on Sunday, October 5 at 2:00 pm and again on Monday, October 6 at 7:30 pm in the auditorium at the Ontario College of Art, 100 McCaul St. Please complete the coupon in this issue.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the permanent collection. Come and stay for lunch.

Wednesday and Thursday, 2:00 pm
Gallery docents give hour-long talks on temporary exhibitions of special interest.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week - talks on special topics

continued on page 7

Events *continued from page 6*

related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours are available; contact the Scheduling Office.

Courses

Turner and the English Romantics
This four-week course is designed to provide background information for the major exhibition *Turner and the Sublime*. Turner's own varied career will be outlined, and the interpretation of the Sublime by contemporary artists such as Cozens, Fuseli, and Martin will also be discussed.

The two-hour illustrated lectures will be given by Francis Broun, M.F.A., on Wednesday evenings, 6:30-8:30, September 10 - October 1 and repeated Thursday afternoons, 1:30-3:30, September 11 - October 2. Lecture Hall. Course fee: Members, students, senior citizens $15.00; non-Members $20.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Art Now: Contemporary Canadian and American Art Since 1945
This ten-week course given by Peter Gale, M.A., will explore the major art movements since the turn of the century that form the background to contemporary art activity in Canada and the United States after 1945. Subsequent lectures will explore Abstract Expressionism, Pop Art, Colour-Field Painting, Minimal and Conceptual Art, Super Realism, Performance and Video Art.

The two-hour illustrated lectures will be given every Tuesday afternoon, 1:30-3:30 pm from September 23 to November 25. Lecture Hall. Course fee: Members, students, senior citizens $40.00, non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

The Italian Renaissance
About the year 1400, the rebirth in Florence of classical ideas and values announced the beginning of a new humanist era. This ten-week course will follow the development of the arts from the archetypal frescoes of Giotto to the full flowering of the Renaissance. Particular emphasis will be given to the great masters of the High Renaissance, Leonardo da Vinci, Raphael and Michelangelo.

The two-hour illustrated lectures by Francis Broun, M.F.A., will be given every Tuesday evening, 6:30-8:30 pm, from October 7 to December 9. Lecture Hall. Course fee: Members, students, senior citizens $40.00; non-Members $45.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Italian 16th Century Art
This eight-week series, a continuation of Francis Broun's Italian Renaissance course (above), will examine the emergence of Mannerism at the end of the High Renaissance. Major non-Florentine artists of the 16th century will also be covered, among them Correggio and the great Venetians Giorgione, Titian and Veronese.

The two-hour illustrated lectures will be given every Thursday afternoon, 1:30-3:30 pm, from October 23 to December 11. Lecture Hall. Course fee: Members, students, senior citizens $35.00; non-Members $40.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Concerts

Autumn Nova
Sunday, Sept. 7, 8:00 pm
Contemporary Hungarian music
Performed by ARRAY with guest conductor Janos Sandor of the Budapest State Opera. Works by Atilla Bozay, Sandor Balassa, Zsolt Durko and Istvan Lang.

Sunday, Sept. 14, 8:00 pm
Recital by Mark Widner, piano and James MacDonald, horn, with works by Steven Gellman, Roger Sessions, Wolfgang Rihm, Hildegard Westerkamp and Dennis Smalley.

Friday, Sept. 19, 8:00 pm
The Composers Brass Group with John Aley, solo trumpet, presents a program of works by Istvan Lang, Hans Werner Henze, James Montgomery and Kristi Allik.

Sunday, Sept. 21, 8:00 pm
William Aide, piano, assisted by the Galliard Ensemble will perform works by Brahms, Paul Crawford, Beethoven, Debussy and Schoenberg.

All concerts will be presented in the Activity Centre, Art Gallery of Ontario.

Tickets: $6.00 (non-Members), $4.00 (Members) available at the Information Desk.

Jack Bush, Canadian (1909-1977) *Flyaway*, 1976, acrylic on canvas, 139.1 x 229.9 cm. On loan from Jack Bush, Inc., 1977.

See 10 Canadian Artists story on page 1

Films

All screenings take place in the Lecture Hall unless otherwise noted; seating is limited to 150 persons.

Programs may be subject to change without notice. Confirmation of schedule or further information can be obtained by phoning 977-0414, ext. 268.

Rhythm and Roots
More than two dozen films will include seven Canadian premières. *Rhythm and Roots'* September programs are listed below.
Free admission; however, tickets are necessary and will be available at the Information Desk on the evening of the screenings. Entrance to Thursday evening films is through the Gallery's main doors.

Thursday, Sept. 11

5:30 pm *The Kids Are Alright*
Great Britain, 1979, col., 108 min.
Directed by Jeff Stein; with The Who

7:30 pm *Soul City*
USA, 1979, col., 2 min.
Produced and directed by M. Henry Jones; with The Fleshtones

Crash 'n' Burn
Canada, 1977, b&w, 27 min.
Produced and directed by Ross McLaren; with Teenage Head, The Diodes, The Boyfriends, The Dead Boys

8:30 pm *Punking Out*
USA, 1979, b&w, 25 min.
Produced and directed by Maggi Carson, Juliusz Kossakowski and Frederic A. Shore; with The Dead Boys and The Ramones.

Rock 'n' Roll High School
USA, 1979, col., 93 min.
Directed by Allan Arkush; with The Ramones

Thursday, Sept. 18

5:30 pm *Reggae*
Great Britain, 1970, col., 59 min.
Produced and directed by Horace Ové; with Desmond Dekker, Maytals, Black Faith, Pyramids, Pioneers

7:30 pm *Dread Beat an' Blood*
Great Britain, 1978, col., 45 min.
Produced and directed by Franco Rosso; with Linton Kwesi Johnson of Poet & The Roots

8:30 pm *The Harder They Come*
Jamaica, 1972, col., 110 min.
Produced and directed by Perry Henzell; with Jimmy Cliff

Thursday, Sept. 25

5:30 pm *Mingus*
USA, 1966, b&w, 60 min.
Produced and directed by Thomas Reichman

Al Neil
Canada, 1979, col., 40 min.
Produced and directed by David Rimmer

7:30 pm
On the Road With Duke Ellington
USA, 1968, col., 58 min.
Produced and directed by Michael Jackson and Robert Drew

8:30 pm *Vintage Jazz Performance Shorts*
USA, 1929-53, col., 90 min.

German Films of the Seventies
Please note that entrance to the films is through the McCaul Street doors. Admission $2.00 for a single film; $3.00 for a double bill. Tickets go on sale at noon on the day of the screening outside the lecture hall. The September program is as follows:

Sunday, Sept. 7

2:00/7:00 pm *Aguirre: Wrath of God*
Herzog, 1973, col., 95 min.

4:00/9:00 pm *The Merchant of Four Seasons*
Fassbinder, 1971, col., 93 min.

The Harder They Come

continued on page 8

Mughals & Maharajahs

January 28 to February 15, 1981

A relaxed, romantic tour of northern India and Nepal sponsored by the Volunteer Committee. Mail coupon page 11 for details.

The

Gallery Shop

is giving members the first option on the purchase of

Lawren Harris

published in 1969 now out of print
market value $150.00
at the low price of

$100.00

This offer until end of October
Reserve one of ten (1 only per member)
977-0414 Ext. 266

THE JEWELLERY SHOP

One-of-a-kind and
Canadian designer jewellery
in gold, silver and
semi-precious stones

Open regular Gallery hours and
Monday from 10:00 am to 5:30 pm
A project of the Volunteer Committee

Sterling Silver Bracelets
by Wendy Shingler and Ed Wilson

Missing your back-to-school children?
A work of art is good company.

You may rent from our collection of over 800 works for a period of one, two, or three months.

If your 'companion' becomes indispensable, the rental fee is deducted from the purchase price.

Rental hours
Tuesday–Saturday from 11 am to 4 pm
Thursday from 11 am to 9 pm

Art Rental Service

A project of the
Volunteer Committee

Picasso, Mira Godard Gallery,
Toronto, March 1979, 32 x 24 ins

THE REPRODUCTION SHOP

Canadian, Eskimo, Indian and
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Museum Mounts
Leader frames
10% Member's Discount

Hours:
From 10:30 am to 5:00 pm on Monday and regular Gallery hours from Tuesday to Sunday

A project of the Volunteer Committee

GRANGE COURT RESTAURANT

Dine superbly in the
Grange Court Restaurant
or outdoors
weather permitting
in the Garden Terrace

Luncheon daily
from 12:00 noon
Dinner Wednesday & Thursday
5:00 p.m. to 9:00 p.m.

Fully licensed
Major Credit Cards Accepted

for reservations call 977-0414

Events *continued from page 7*

Sunday, Sept. 14

2:00/7:00 pm *The Lost Honour of Katharina Blum*
Schlondorff, 1975, col., 97 min.

2:00/9:00 pm *The Brutalization of Franz Blum*
Hauff, 1979, col., 108 min.

Sunday, Sept. 21

1:00/7:00 pm *Ludwig II*
Syberberg, 1972, col., 140 min.

Sunday, Sept. 28

2:00/7:00 pm *Mother Kusters Goes to Heaven*
Fassbinder, 1975, col., 108 min.

4:00/9:00 pm *Fox and His Friends*
Fassbinder, 1973, col., 124 min.

This program has been organized with the assistance of Dr. J. Medjuck, and in co-operation with the Goethe Institute, Toronto. For further information contact Catherine Goldsmith, ext. 260.

Noon-Hour Films
Shown at 12:00 noon Tuesdays, Wednesdays and Thursdays in the Moore Lecture Hall. Free with admission to the Gallery.

Canadian Artists on Film:
Sept. 2/3/4
Tom Thomson (Passionate Canadians, Part I)
A documentary-drama about the painter Tom Thomson, his art and his involvement with the Group of Seven.

Sept. 9/10/11

The Group of Seven (Passionate Canadians, Part II)
The film documents the formation of the Group in 1920, their criticism from the press, and their innovative approach to art.

Sept. 16/17/18

Emily Carr: Little Old Lady on the Edge of Nowhere
Emily Carr's creative journey towards a realization of her artistic truth.

Sept. 23/24/25

Mountain—The Work of James B. Spencer
The film shows the difficulties entailed in working on a large-scale painting depicting mountains and waves.

Sept. 30, Oct. 1/2

Jack Chambers
An experimental film on the life and work of London, Ontario artist Jack Chambers.

Art Tours

Sponsored by the Volunteer Committee, Art Gallery of Ontario.

Mughals and Maharajahs:
India and Nepal
January 28 - February 15, 1981

Let us take you to the land of the far pavilions, Mughal forts, Rajput palaces, Jain temples, emperors' tombs, frantic streets and the white tiger.

We'll see Delhi's modern and historic glory, Jaipur's pink palaces, Udaipur's lake palace, Agra's Taj Mahal, Fatehpur Sikri's ghost city, Khajuraho's erotic sculpture. Then we'll hop over the Himalayas to the kingdom of Nepal.

We'll absorb India by wandering through bazaars and art galleries. We'll see a dance performance and visit an Indian home.

And we'll do this in the style of the Maharajahs—very comfortably. Wherever possible, we'll stay in their palaces that are now five-star hotels. (The architecture of these hotels is an art experience in itself.) We'll travel by Indian Airlines and chartered buses. The weather in February is like May in Toronto.

Details in further issues. See coupon on page 11.

Cairo and Luxor
February 1981

For Art Gallery members — an opportunity to visit Cairo and Luxor. We'll be introduced to the history of Egypt in the world-renowned Egyptian Museum, then visit the famed Pyramids and Sphinx at Giza. We'll spend two days in Luxor, explore the tombs on the West Bank, see the splendid temples of Karnak and Luxor and spend a night in the Winter Palace Hotel. We'll enrich our knowledge of Egypt as we visit Islamic Cairo.

We'll fly via Paris, spend a night there and have time for sight-seeing and shopping.

Departing February 6, 13, 20 and 27, 1981. The land cost of this tour: $840 Canadian, per person. The air fare: $853 Canadian, per person (the airline may increase the current airfare). Plus a $50.00 non-refundable donation to the Art Gallery of Ontario.

Please mark the coupon on page 11 if you wish to receive the Cairo-Luxor brochure.

Follow van Gogh to Amsterdam
The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterlo (Kröller-Müller Museum) and the Hague and see the works of the artists who gave 17th century Dutch art the title, "The Golden Age."

We will visit a mediaeval castle, a hunting lodge, the flower auction at Alsmeer, the porcelain factory in Delft, the greatest flower show on earth at Keukenhof and end our holiday with a banquet in a privately owned 18th century country estate. Departures April 3, 10, 17, 24, 1981 (duration 8 days). Please see coupon on page 11.

Ottawa in Autumn
October 17 - 19

Come by bus through the spectacular autumn countryside, for a weekend in the nation's capital, to see a major exhibition of the Flemish master van Dyck at the National Gallery, plus an art and architecture tour of the Parliament buildings, a performance at the National Arts Centre, dinner at a country club, and — as time permits — Art Bank, Firestone Collection, Rideau Hall, an embassy. Accommodation at Inn of the Provinces. All inclusive, all meals with the exception of one lunch — $200 plus $15 donation to the Art Gallery.

Gallery Hopping
To obtain Gallery Hopping tickets, please write the Volunteer Office and enclose a stamped, self-addressed envelope with your cheque. Please include your phone number.

Oktoberfest
Wednesday, Oct. 1

Spend a day in Mennonite country and see the newly opened Kitchener-Waterloo Art Gallery, the Inuksuk Gallery of Indian and Eskimo art, and the lovely campus and Gallery of the University of Waterloo. We will have lunch at the quaint Stone Crock restaurant in Elmira and enjoy the beautiful countryside. We leave at 8:45 am sharp from the Pleasant Blvd. entrance of the St. Clair subway station. Tickets are $24.00.

Niagara-on-the-Lake and St. Catharines
Wednesday, Nov. 12

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Calendar at a Glance

September

Tuesday 2
12 noon film: *Tom Thomson*
12:15 pm Gallery Talk

Wednesday 3
12 noon film: *Tom Thomson*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk

Thursday 4
12 noon film: *Tom Thomson*
12:15 pm and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
7:30 pm Talk of the Week

Friday 5
12:15 pm Gallery Talk
2:30 pm Grange Talk
8:00 pm Members' preview:
10 Canadian Artists in the 1970s

Saturday 6
10 Canadian Artists in the 1970s opens
Tim Zuck/Paintings opens
Alan Barkley Sculpture opens
2:00 pm Talk of the Week
2:30 pm and 4:00 pm Grange Talk

Sunday 7
2:00 and 7:00 pm film: *Aguirre: Wrath of God*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Merchant of Four Seasons*
8:00 pm concert: Contemporary Hungarian Music

Tuesday 9
12 noon film: *The Group of Seven*
12:15 pm Gallery Talk
4:00-6:00 pm Junior School registration (8-10)

Wednesday 10
12 noon film: *The Group of Seven*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
4:00-6:00 pm Junior School registration (11-13)
6:00 pm Dinner Tour: *Master Drawings*
6:30 pm course: *Turner*

Thursday 11
12 noon film: *The Group of Seven*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
4:00-6:00 pm Junior School registration (14-18)
5:30 pm film: *The Kids are Alright*
7:30 pm Talk of the Week
7:30 pm film: *Soul City; Crash 'n' Burn; Punking Out*
8:30 pm film: *Rock 'n' Roll High School*

Friday 12
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 13
Folk Treasures of Quebec opens
2:00 pm Talk of the Week
2:30 pm and 4:00 pm Grange Talk

Sunday 14
Master Drawings closes
2:00 and 7:00 pm film: *Lost Honour of Katharina Blum*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Brutalization of Franz Blum*
8:00 pm concert: Mark Widner, piano, James MacDonald, horn

Tuesday 16
12 noon film: *Emily Carr*
12:15 pm Gallery Talk

Wednesday 17
12 noon film: *Emily Carr*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour: *10 Canadian Artists*
6:30 pm course: *Turner*

Thursday 18
12 noon film: *Emily Carr*
12:15 and 2:00 pm Gallery Talk
2:30 and 7:45 pm Grange Talk
5:30 pm film: *Reggae*
7:30 pm Talk of the Week
7:30 pm film: *Dread Beat an' Blood*
8:30 pm film: *The Harder They Come*

Friday 19
12:15 pm Gallery Talk
2:30 pm Grange Talk
8:00 pm concert: *Composers Brass Group*

Saturday 20
18th Century Caricatures opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 21
1:00 and 7:00 pm film: *Ludwig II*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
4:15 pm lecture: *10 Canadian Artists in the 1970s*
8:00 pm concert: William Aide, piano; Galliard Ensemble.

Tuesday 23
12 noon film: *Mountain-James B. Spencer*
12:15 pm Gallery Talk
1:30 pm course: *Art Now*
2:00 and 4:00 pm video: Noel Harding

Wednesday 24
12 noon film: *Mountain-James B. Spencer*
12:15 and 2:00 pm Gallery Talk
2:00, 4:00, 7:00, 8:00 pm video: Noel Harding
2:30 pm Grange Talk
5:30 pm Art and Apéritif
6:00 pm Dinner Tour: *Canadian Historical Collection*
6:30 pm course: *Turner*

Thursday 25
12 noon film: *Mountain-James B. Spencer*
12:15 and 2:00 pm Gallery Talk
2:00, 4:00, 7:00, 8:00 pm video: Noel Harding
2:30 and 7:45 pm Grange Talk
5:30 pm film: *Mingus; Al Neil*
7:30 pm Talk of the Week
7:30 pm film: *On the Road with Duke Ellington*
8:00 pm New Members' Reception
8:30 pm film: vintage Jazz shorts

Friday 26
12:15 pm Gallery Talk
2:00 and 4:00 pm video: Noel Harding
2:30 pm Grange Talk

Saturday 27
2:00 pm Talk of the Week
2:00 and 4:00 pm video: Noel Harding
2:30 and 4:00 pm Grange Talk

Sunday 28
2:00 and 7:00 pm film: *Mother Kusters*
2:00 pm Talk of the Week
2:00 and 4:00 pm video: Noel Harding
2:30 and 4:00 pm Grange Talk
4:00 and 9:00 pm film: *Fox and His Friends*

Tuesday 30
12 noon film: *Jack Chambers*
12:15 pm Gallery Talk
1:30 pm course: *Art Now*
2:00 and 4:00 pm video: Nancy Nicol

Events *continued from page 8*

Join us for the day, and a walking tour of historic Niagara-on-the-Lake. We'll lunch there at the Pillar and Post restaurant and then drive on to St. Catharines. Rodman Hall offers a tour of Florence Vale's work and prints by David Hockney. Tickets are $25.00 each.

Hazelton Hop
Wednesday, Nov. 26

Join us for an evening tour of some of Toronto's finest art galleries in the Yorkville area. They will open especially for us from 7 to 9 pm. You will view outstanding shows including exhibitions of works by Rita Letendre and Christopher Pratt. Refreshments will be served. Tickets are $5.00 each.

For Young People

Try Your Skill
Visitors age six and up are invited to participate in a Sunday afternoon drop-in program from 1:00 - 4:00 pm. Materials in drawing, painting, printmaking and sculpture are made available at no cost and Gallery School artists are on hand to supervise their use. This program begins in late October and ends in early April. Watch for dates in October issue.

Elementary and Secondary Tours Begin Again
A new year of education programs for Elementary and Secondary Schools begins this month. In both departments, tours will be offered beginning Tuesday, September 23.

Junior School:

Drawing, Painting, Printmaking, Sculpture
This thirty-week program in drawing, painting, printmaking and sculpture exists for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first-come basis up to the capacity of registration. Maximum class size is 15. Classes are held between the hours of 4:00 and 6:00 pm, ages 8-10 on Tuesdays; ages 11-13 on Wednesdays and ages 14-18 on Thursdays. Students work ten weeks each with a sculptor, painter and printmaker and use professional materials, equipment and facilities. The fee is $90.00 for Members and $95.00 for non-Members. Registration will be held in the Activity Centre from 4:00-6:00 pm on the following afternoons:

Ages 8-10 Tuesday, September 9
Ages 11-13 Wednesday, September 10
Ages 14-18 Thursday, September 11

Registration will not be accepted by mail or telephone and reservations cannot be made. Refunds will not be made after the first week of classes for any reason. A $5.00 service charge will be deducted from any cancelled application, prior to first week of classes.

Members' Activities

Art and Apéritif
This popular program will resume September 17. Join us in the Walker Court each Wednesday for a talk or a tour at 5:30 pm, followed by an informal get-together with the tour guide in the licensed Members' Lounge. No reservation is necessary; the "art" is on us!

For information regarding the subject of the tour, please call the Information Desk on the day of the tour.

New Members' Evening, September 25
Members who have joined the Gallery since January 1980 are currently being sent an invitation to attend a New Members' Reception and behind-the-scenes tour. If you are not a "new" member but would like to join us on this occasion, please telephone the Membership Department for an invitation (977-0414, extension 306).

Art in the Morning
Wednesday, Oct. 8: *The Rebel Angel*
The Gallery will be featuring this film on the life and work of Turner in December; would you not like to see it before the exhibition begins? Join us at 9:45 am for coffee and an early viewing in relaxed and uncrowded circumstances. The film will begin at approximately 10:30 am.

Wednesday, Nov. 12: *The Inside Story with Katharine Lochnan*
Have you ever wondered about the story behind an important international exhibition? Come for coffee at 9:45 am and hear Katharine Lochnan, Curator of Prints and Drawings, tell how the Turner exhibition was conceived, assembled and hung. The lecture will begin at approximately 10:30 am.

Tickets are $1.00 each and may be obtained by mailing the appropriate coupon together with a stamped, self-addressed envelope.

Dinner Tours
A special dinner will be served in the restaurant at 6:00 pm, followed by a tour at 7:30 pm. The evening concludes informally with coffee and discussion in the Members' Lounge. The cost of coffee in the Members' Lounge is included in the ticket price.

Wednesday, Sept. 10
Master Drawings from the Permanent
continued on page 10

MEMBERS' LOUNGE

Come and enjoy
a cocktail
in our exclusive lounge

Light luncheons served
from 12:00 noon to 3:00 p.m.

Open from 12:00 noon
to 5:30 p.m.
Tuesday to Sunday
and Wednesday & Thursday
evenings

Look for

ART·CART

in the Lower Lobby –
a shop specially designed for children

a project of the Junior Committee

Events *continued from page 9*
Collection of the National Gallery of Canada

Wednesday, Sept. 17
The Canadian Historical Collection: The New Installation

Wednesday, Sept. 24
10 Canadian Artists in the 1970s

Wednesday, Oct. 8
Folk Art Treasures of Quebec/Tresors d'art populaire quebecois

Wednesday, Oct. 15
Recent Acquisitions 1977-80

Wednesday, Oct. 22
Canadian Painting in the Thirties

Tickets are $12.50 each and may be obtained by mailing the appropriate coupon, together with a stamped, self-addressed envelope to the Volunteer Office.

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery and The Grange* hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday, Thursday:
11:00 am-9:00 pm
Closed Monday. (Restaurant, book and reproduction shops open). *The Grange also closed Tuesday; Wednesday at 5:30 pm

Gallery Shop
Open Mondays (except public holidays) 10:00 am-5:00 pm and regular Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday-Saturday 11:00 am-4:00 pm;
Thursday 11:00 am-9:00 pm

Restaurant
Open Monday (except public holidays) 12 noon-3:30 pm; Tuesday, Friday, Saturday, Sunday 12 noon-5:30 pm; Wednesday, Thursday 11:00 am-9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open (except Mondays)
11:00 am-5:30 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Edward P. Taylor Audio-Visual Centre

The Audio Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual within Canada. For those able to visit the Centre and select their own material the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgment card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

MEMBERS' EXHIBITION PASSES

For the exhibition *Turner and the Sublime* a limited number of special passes are being made available to Gallery members and professional artists.

These non-transferable passes are designed for those who wish to visit the exhibition with some frequency. They permit unlimited entry during the hours of 11 am to 4 pm Monday through Friday. Cost of the pass is $9.00.

Individual passes may be purchased in person only, at the Gallery Membership Desk or Information Desk, from SEPTEMBER 2, 1980.

For further information telephone the Membership Department, 977-0414.

THE GALLERY SCHOOL

SCHOLARSHIP CLASSES

Scholarship classes are open to any high school student within Metropolitan Toronto who is seriously committed to the visual arts. Application may be made through the student's art department, art teacher, or directly to the Activity Centre. Applications (form on page 11) must be accompanied by the following:

1 Two letters of recommendation (one from the art teacher) testifying to the candidate's ability and dedication.

2 A brief resumé of candidate's related achievements and activities.

3 A brief statement by the candidate of why application is being made.

4 Ten 35mm slide transparencies representing candidate's work, presented in plastic three-ring slide holder and appropriately labelled with date, size, medium, title of work, candidate's name and name of school. No original work will be accepted.

5 A non-refundable cheque of $15.00 (this amount will be applied to the $25.00 course fee if candidate is accepted).
This is a two-year, non-credit program in drawing, print-making, painting and sculpture taught at first year university or art college level. Only fifty students, selected on adjudication of submitted material by the Scholarship faculty and Head of the Activity Centre, are accepted into the first year annually. Successful completion of the first-year studies guarantees a position in the second year.

Classes, held on 25 Saturdays throughout the school year, begin October 11. (Scholarship I, 9:00 am–12:00 noon, Scholarship II, 1:00 pm–4:00 pm.)

SENIOR SCHOOL

Senior School classes are for adults aged 18 and up who are seriously interested in learning new studio techniques or improving old ones.

DRAWING AND PAINTING:

Approaches to Painting
Wednesdays, 7:30–9:30 pm.
Traditional and contemporary approaches using oil and acrylic. Assignments will include work from the still life, model and experimental projects. Pre-requisite: drawing.
Instructor: Dave Bulier

Beginning Drawing
Wednesdays, 7:30–9:30 pm.
Traditional approaches to drawing with exercises in line, tone, texture, mass, composition, etc. Assignments will include work from the still life, model and landscape when possible.
Instructor: Andrea Bolley

Drawing and Watercolour
Thursdays, 7:30–9:30 pm.
The technique of watercolour, stretching paper, and drawing as it relates to watercolour. Work from still life and model.
Instructor: to be announced

Experimental Drawing
Thursdays 7:30–9:30 pm.
Use of traditional drawing materials in non-traditional ways; exercises in making marks and discussions of their significance are encouraged. Pre-requisite: drawing.
Instructor: to be announced

PRINTMAKING:

Lithography
Wednesdays and Thursdays 7:00–9:30 pm.
Five weeks; students attend two evenings per week. A concentrated workshop for either the beginning or advanced student. Plates and stones available. Fee includes costs of inks and litho drawing materials.
Instructor: Carol Matson

SCULPTURE:

Stone and Wood Carving
Wednesdays 7:00–9:00 pm.
Instruction in the proper use of carving tools; students determine individual projects in consultation with instructor.
Instructor: Ted Rettig

Assemblage/Construction and Welding
Thursdays 7:00–9:30 pm.
Sculpture projects using a variety of materials and methods of joining and fastening. Maquettes and finished pieces.
Instructor: Susan Schelle

Please register before first week of classes (form on page 11). Refunds will not be made after first week of classes for any reason. A $5.00 service charge will be deducted from any cancelled application prior to first week of classes. Classes without minimum enrolment will be cancelled and money refunded.
Fee, each Drawing and Painting class: Members $50.00, non-Members $55.00
Fee, each Printmaking or Sculpture class: Members $60.00, non-Members $65.00
Classes meet for 10 weeks, beginning September 24. Note: Printmaking class meets twice weekly, September 24–October 23.

Coupons

Scholarship Application 1980-1981

Deadline — September 15, 1980
I wish to apply for acceptance into the Gallery School Scholarship Program, 1980-1981.

Name_____

Age_____

Address_____

Phone _____

Name of School_____

Name of Art Teacher_____

Please find enclosed:
___ Two Letters of Recommendation
___ Résumé
___ Written Statement
___ Slide Portfolio
___ Cheque for $15.00
___ Other

Indicate order of interest
___ Drawing ___ Painting
___ Printmaking ___ Sculpture

Senior School Application

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Member: Yes ___ No: ___

Enclosed is (are) my cheque(s) for $_____ payable to the Art Gallery of Ontario.

Please register me for the following course(s):

Approaches to Painting, Wednesdays
Dave Buller ☐

Beginning Drawing, Wednesdays
Andrea Bolley ☐

Drawing and Watercolour, Thursdays
To Be Announced ☐

Experimental Drawing, Thursdays
To Be Announced ☐

Lithography, Wednesdays and Thursdays
Carol Matson ☐

Stone and Wood Carving, Wednesdays
Ted Rettig ☐

Assemblage/Construction and Welding, Thursdays
Susan Schelle ☐

Art Tours

Please send me further information on the following tour programs:
☐ Ottawa mini-trip
☐ India and Nepal — Mughals and Maharajahs
☐ Cairo and Luxor
☐ Amsterdam
☐ Bath/Oxford

Please mark your outer envelope Volunteer Office.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Turner and the Sublime Lecture

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please indicate by number your first and second choice.
☐ Sunday, October 5, 2:00 pm
☐ Monday, October 6, 7:30 pm

If my order cannot be filled as requested, please:

☐ either SUBSTITUTE the best available tickets

☐ or CANCEL my order and return payment

Please send me _____ tickets at $3.00 each. I enclose a stamped, self addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.

Please send order form to

Turner and the Sublime Lecture Tickets
Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ontario M5P 1G4

The Italian Renaissance

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me ____ tickets at $40 (Members), $45 (non-Members) for *The Italian Renaissance* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.
Please mark outer envelope Scheduling Manager, Education Services.

Italian 16th Century Art

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me ____ tickets at $35 (Members), $40 (non-members) for the *Italian 16th Century Art* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.
Please mark outer envelope Scheduling Manager, Education Services.

GIVE AN ORIGINAL GIFT

A membership is a gift to last all year. The members' publication, *The Gallery*, will continually remind the recipient of your thoughtful gift.

Return the application form with your cheque to the Art Gallery of Ontario, and we will send the gift on your behalf.

GIFT MEMBERSHIP FOR:

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

☐ Individual $20.00
☐ Family/Dual $35.00

Membership donated by:

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Date_____
☐ Please bill me for future renewals of this gift membership.

Please mark your envelope "Membership Office."

*SUBLIME:

Of the most exalted kind, so distinguished by elevation or size or nobility or grandeur or other impressive quality as to inspire awe or wonder, aloof from and raised above the ordinary. *The Concise Oxford Dictionary.

We offer you an unprecedented opportunity to attend a private viewing of *Turner and the Sublime*. Join us at the sublime preview party on Friday, October 31, 1980, 7:30 p.m. at the Art Gallery of Ontario.

J.M.W. Turner was the most comprehensive genius in the whole of British art, and arguably the most brilliant landscape painter the world has known. Over one hundred of his watercolours, prints and drawings displayed testify to his technical virtuosity and imaginative power.

In a setting of dazzling beauty created in the Walker Court, the official opening at 8:00 p.m. will be followed by viewings of the exhibition. Wonderful finger food, drinks and music will complement the works of art and make this a most inspired and elegant event.

Tickets are limited. $60 per person.

Please send me ____ tickets to the preview, *Turner and the Sublime*.

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Enclosed please find cheque for _____ made payable to the Art Gallery of Ontario (317 Dundas St. W., M5T 1G4; Attention Volunteer Office). An income tax receipt will be issued for a portion of the ticket cost.

Art Now

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me ____ tickets at $40 (Members), $45 (non-Members) for the *Art Now* course.
I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.
Please mark outer envelope Scheduling Manager, Education Services.

Art in the Morning

Please specify date(s) and number of tickets required at $1.00 each.
October_____ November _____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $_____payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Turner and the English Romantics

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me ____ tickets at $15 (Member), $20 (non-Member) for the *Turner and the English Romantics* course. I prefer
Wednesday evening ___
Thursday afternoon ___
I enclose a stamped, self-addressed, envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____.
Please mark outer envelope Scheduling Manager, Education Services.

Dinner Tours

Please specify date(s) and number of tickets required at $12.50 each.
Sept. 10____ Sept. 17____ Sept. 24____
Oct. 8____ Oct. 15____ Oct. 22____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

If the date(s) requested is (are) sold out, please indicate alternate choice.

_____

Please enclose a stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario, and return to the Volunteer Office. No refunds from 10 days prior to the event.

Recent Acquisition

Paterson Ewen (born Montreal, 1925, now living in London, Ontario), *Clouds Over Water*, 1979, gouged plywood, acrylic and metal, 243.9 x 335.3 cm. Purchase with assistance from Wintario, 1980.

Clouds Over Water will be included in the Art Gallery of Ontario's upcoming exhibition, *10 Canadian Artists in the 1970s* (see page 1). In the exhibition catalogue, Chief Curator Roald Nasgaard, who organized the show, describes Ewen's dramatic return to realistic imagery and the impact of his elemental depiction of nature as can be seen in this painting. "Ewen's imagery performs on a grand scale," writes Nasgaard, "depicting violent weather effects and global or cosmic marvels. It is rooted in a range of meteorological, geographical and astronomical phenomena which had interested Ewen from childhood and some of which he learned from a book on Hiroshiga: but about which he has later had to do some basic research in order to verify his representation of factual details in the paintings. But however scientific the sources, an almost primordial wonder at how things happen in nature is the real subject matter of the work. There is a wonderful coincidence between the elemental energy contained in the windstorms, the ocean currents and the movements of bodies in outer space, and the vigour of execution which the surfaces of the plywood sheets show off. They have been gouged and pitted; things have been nailed onto them, and paint has been crudely applied as if to simulate the power of natural forces. But if the handling is vigorous, it also embodies the pleasure with which it was done and the artist's enjoyment of working with the hands for its own sake."

Ewen has shown extensively in Canada and the United States, has had two important one-man shows at public museums, and participated in the 1978 exhibition, *Kanadische Künstler*, in Basel, Switzerland.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.